

1964

A Tuba Recital Analysis

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A Tuba Recital

Analysis
(TITLE)

BY

John A. Johnson

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

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IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1964
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

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TABLE OF CONTENTS

<u>Introduction</u>	page 1
<u>Concert Music For Bass Tuba</u>	page 2
<u>Concert No. 2</u>	page 11
<u>Melody, Theme and Variations</u>	page 25
<u>Excerpts From Concerto No. 4, Op. 65</u>	page 34
<u>Bibliography</u>	page 44

INTRODUCTION

This paper constitutes an analysis of the musical form and interpretation of four selections presented in recital on August 11, 1964. Where possible, a brief biographic sketch of the composer has been included to aid in an understanding of the composition.

Concert Music For Bass Tuba -- Florian F. Mueller

Florian F. Mueller was born in Bay City, Michigan. He received a Master of Music degree from the American Conservatory of Music, Chicago, Illinois.

He served as solo oboist for a period of twenty-five years with the Chicago Symphony Orchestra.

Mueller served sixteen years as Conductor of the Orchestra and Professor of oboe and theory at Central Y.M.C.A. College and Roosevelt University, Chicago, Illinois. Since 1954, he has taught oboe and chamber music at the University of Michigan.

His compositions include five woodwind quintets, four major works for orchestra (including a symphony), two major works for Symphony Band, and numerous solos and chamber music. Along with Concert Music For Bass Tuba, Mueller has written a Scherzo For Tuba available from him in manuscript.

In addition to his work in composition, Mueller has written articles for the Meyer's Band News, The Instrumentalist, Etude, and Who's Who in Music (1936).

(3)

Concert Music For Bass Tuba is written in rondo form (A B A² C A³). The principal tonality is in the key of A minor. During the first two measures, the piano establishes a pedal point with octave A's in the bass. The right hand plays alternating C's and E's in an eighth note pattern. This pattern of accompaniment sets the mood for the lyric theme, beginning with the second measure. Beginning with measure 14, the piano states the theme as the tuba plays a counter melody.

CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

Handwritten musical score for Concert Music for Bass Tuba by Florian F. Mueller. The score is written on two staves. The top staff is in 7/4 time and shows a melodic line starting with a whole rest in the first measure, followed by eighth notes in the second measure, and then a series of eighth notes in the third and fourth measures. The bottom staff is in 7/4 time and shows a rhythmic accompaniment of eighth notes in the first measure, followed by eighth notes in the second measure, and then a series of eighth notes in the third and fourth measures. The measures are numbered 1, 2, 3, and 4 below the bottom staff.

(4)

At measure 26, a transition leads into the first episode. A second melodic theme is sounded by the tuba at measure 29, while the accompaniment moves by whole notes. Mueller makes use of a very effective eighth note pedal point on middle C, which tends to establish a key feeling in C minor. A great deal of chordal dissonance is present.

CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

Handwritten musical score for Concert Music for Bass Tuba by Florian F. Mueller. The score consists of two systems. The first system shows a single melodic line for the tuba on a bass staff, starting with a treble clef and a key signature of one flat (B-flat). The second system shows a three-part setting: a piano accompaniment on a grand staff (treble and bass staves) and a tuba part on a separate bass staff. The piano part features a continuous eighth-note pedal point on middle C (C4) in the left hand, while the right hand plays a melodic line. The tuba part enters in measure 29, playing a melodic theme. The measures are numbered 29, 30, and 31 below the staves.

The principal theme returns at measure 43 in the melodic form of A minor. The piano sounds the theme as a cantus firmus, against which a second voice is set. The tuba plays in unison with the second voice. This contrapuntal pattern continues for twelve measures.

(5)

CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

Handwritten musical score for Concert Music for Bass Tuba by Florian F. Mueller, measures 43-45. The score is written on three staves. The top staff is a single line with a 7/4 time signature. The middle staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a single line with a 7/4 time signature. The music consists of a series of notes and rests, with some notes marked with a sharp sign (#). The measures are numbered 43, 44, and 45 at the bottom.

An accompanied cadenza begins on measure 56.
The piano plays a series of tremolandos, while the tuba performs in strict tempo as in recitative style.
At measure 71, the cadenza accelerates in triplet eighth notes and gradually moves into the second episode.

Quasi Cadenza CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

Handwritten musical score for Quasi Cadenza for Concert Music for Bass Tuba by Florian F. Mueller, measures 56-58. The score is written on three staves. The top staff is a single line with a 7/4 time signature. The middle staff is a grand staff with a treble clef and a key signature of one flat (Bb). The bottom staff is a single line with a 7/4 time signature. The music consists of a series of notes and rests, with some notes marked with a flat sign (b). The measures are numbered 56, 57, and 58 at the bottom.

(6)

Intonation problems may occur at measures 71, 72, etc., as the range is high and the interval skips may not be heard accurately. The soloist must be cautious in this respect. It is difficult to determine a key center throughout the cadenza and C section, for there is much dissonance and many nonharmonic chords.

accél. un poco CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

cresc.

71 72

Measure 81 (Tempo I - A3) finds the principal theme emerging again in the piano line. The tuba follows five measures later with an entirely new counter melody. (See example on page 7.)

(7)

Tempo I CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

The image shows a handwritten musical score for Bass Tuba, measures 93 through 100. The score is written on two systems of staves. Each system consists of a single staff for the Bass Tuba, a grand staff (treble and bass clefs) for piano accompaniment, and a single staff for the right hand of the piano. The music is in 2/4 time. The first system (measures 93-96) features a melodic line in the tuba staff with various note values and rests, and a piano accompaniment with chords and moving lines. The second system (measures 97-100) continues the melodic and harmonic development. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano).

Beginning with measure 93, the tuba restates the principal theme as originally found in measures 1 through 14.

(8)

The piano sounds a flowing eighth note counter melody which adds a great deal of solidity.

CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

93 94 95

Handwritten musical score for measures 93, 94, and 95. The top staff is for the Bass Tuba, and the bottom staff is for the Piano. The piano part features a flowing eighth note counter melody. The measures are numbered 93, 94, and 95.

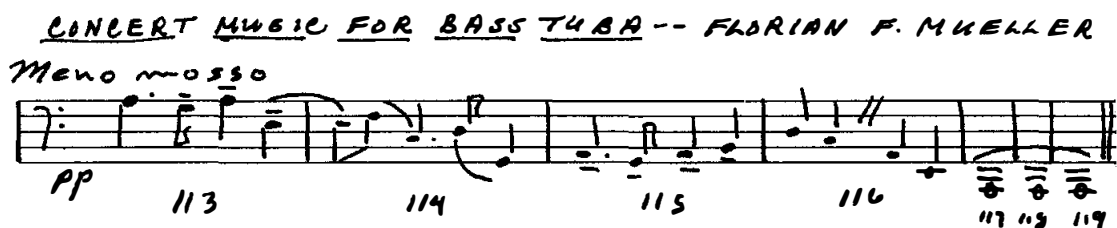
The piano sounds the principal theme again at measure 105. The tuba introduces new material based on the cantus firmus established by the principal subject.

CONCERT MUSIC FOR BASS TUBA -- FLORIAN F. MUELLER

Tranquillo

Handwritten musical score for measures 104, 105, 106, and 107. The top staff is for the Bass Tuba, and the bottom staff is for the Piano. The piano part features a flowing eighth note counter melody. The measures are numbered 104, 105, 106, and 107.

The *Meno mosso* (measure 113) brings the piece to a close with a beautiful recitative, based on material taken from the principal subject.



The piano emerges as an equal partner to the tuba throughout the piece, but it actually yields little support. The soloist must attend to the problem of intonation at all times. Often the principal subject is sounded by the piano, while the tuba is assigned counter material. The resulting effect is beautiful and musically satisfying.

The soloist must be able to slur over wide intervals, exercising breath control, and phrase correctly. Beauty lies in the performer's ability to perform musically. The extreme range, the slowness of tempo, and the wide interval skips require the soloist to maintain a firm control over his instrument. The author has found that thinking of the syllables ta-ee for ascending slurring and the

syllables tee-ah for descending wide interval slurring, gives a greater degree of control. When slurring upward, the player must be aware of the pitch for which he is aiming and must adjust his embouchure immediately for the new note. The tongue should rise as the pitch ascends. In slurring downward, the player must be able to hear the pitch of the lower note before it is played. The back of the tongue and jaw will drop slightly but only enough to reach the desired note.

The player cannot depend upon the diaphragm to do all the work, or he will get a rough slur, and perhaps unconsciously accent the note to which he slurs.¹

Because of the size of the tuba, it is essential that the player be extremely conscious of phrasing. Attacks and releases should also be conscientiously observed.

¹David Kuehn, "Helpful Hints For Tuba Players," Instrumentalist, XVI, No. 9, (May, 1962), 70.

Second Concerto -- Ernest S. Williams

Ernest S. Williams was born in Winchester, Indiana, in 1881. The events of his early life are obscure, but by the age of 16, he developed enough skill on the cornet to be selected as the soloist of the 158th Regiment Band, Indiana Volunteer Infantry.²

A short time later, he was promoted to Bandmaster of the 161st Regiment. During the Spanish-American War, he served four months as Bandmaster of the 161st Regiment Band.

In the summer of 1899, Williams was soloist with the Indianapolis Military Band. He then went to Boston to study with Henry C. Brown and Gustave Strube. In 1900, on Brown's advice, Williams joined the reorganized "Gilmore Band" under the direction of Ernest A. Couturier.

Next came a rapid succession of posts with Conterno's 13th Regiment Band, Innes' Band, Panciulla's 71st Regiment Band, Bayne's 69th Regiment Band, Liberator's Band and Sousa's Band (1900 to 1902)....³

²Glyde E. Noble, "Ten Great Cornet Soloists: 1860-1960," Holton Fanfare, VII (Spring, 1964),

30.

³Ibid., 30.

Williams was featured as cornet soloist with Mace Gay's Band in Boston from 1903 to 1906, after which he directed the Boston Cadet Band for three years.

In 1910 he was cornet soloist with the Boston Municipal Band and Stewart's Band under Mollenhauer, but he resigned in 1911 to accept a similar post with Bellstedt's Band in Colorado Springs. The next year Williams formed his own band for a series of concerts at Lakeside Park in Denver. During the 1913-14 season he made a successful world tour as cornet soloist, giving recitals in Australia, India, Egypt, and Europe.⁴

After returning home in 1915-16, Williams played solo cornet with Nathan Franko's Band and Patrick Conway's Band. He was first trumpeter with Victor Herbert's Orchestra and the Metropolitan Opera House Ballet Orchestra, under Pierre Monteux in 1916-17.

Williams enjoyed his most productive period as a performer from 1917 to 1922. During the winter season, he played first trumpet with the Philadelphia Symphony Orchestra. In the summers he was featured cornet soloist with the Goldman Band. Also, about this time, Williams played first trumpet in the

⁴Ibid., 30 and 31.

New York State Symphony Orchestra and led the Kismet Temple Band.

During the year of 1922, the Ernest S. Williams School of Music was founded in Brooklyn. Williams expanded its summer session in 1931, by establishing Camp Saugerties in the Catskill Mountains. He succeeded Conway as Dean of the Ithaca Band School from 1929 to 1931. During the 1930-31 season, he led the Ithaca College Symphony Orchestra.

Williams became conductor of the New York University Band in 1934. However, two years later, he accepted the post of professor of trumpet at the Julliard School of Music. He was awarded an honorary doctorate by Capitol College in 1937.⁵

Although Williams is primarily known for his virtuosity on the cornet, he has also been an outstanding teacher and composer. Some of his better known students are Donald B. Jacoby, Leonard B. Smith, and Walter M. Smith. Williams' Modern Method for Cornet and Trumpet is widely used as an advanced method.

⁵Ibid., 31.

He has also written Method for Transposition, Secret of Technique Preservation, Supplementary Studies, and High Tones. His Symphony No. 1 in C Minor (1938) is probably the first band symphony written by an American. Williams is credited with writing over 35 cornet solos, as well as other works for small ensemble and full band.

An interesting side light to Williams' career is that he started a music publishing business, about 1906, in the Hall Building, Boston, Mass. He moved to 40 Hanover Street in 1910 and was out of that business by 1911. His business was purchased by Walter Jacobs, Inc.

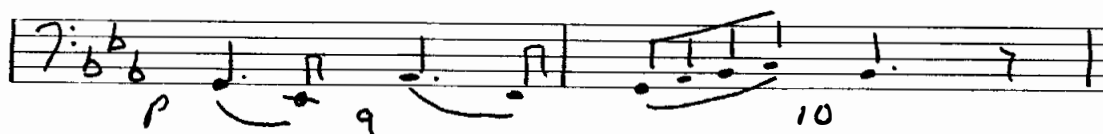
Dr. Ernest S. Williams died in Saugerties in 1947 at the age of sixty-five.

The Williams concerto is a complete work for either trumpet or tuba. It is divided into three movements, the first movement being in sonata-allegro form, the second in ternary song-form, and the third in a rondo form.

The piece opens with an eight measure introduction by the piano, which establishes the tonality of E \flat major. The thematic material presented is later expounded in the exposition.

The tuba begins the exposition with an opening statement which serves as the principal subject. The following example is the most important figure of that theme.

SECOND CONCERTO -- ERNEST S. WILLIAMS (1ST MOVEMENT)



The second subject, in the key of G major, follows a nine measure transition by the piano. The tuba enters in "a singing style" on measure 35 and presents the announcing statement for another eight measures. The response is an abrupt change to a scherzando.

The performer is presented with the problem of rapid moving sixteenth note runs in an awkward key center. He must be aware of accidentals, but at the same time, maintain a light and confident control over his instrument.

The following example shows the technical difficulties of the scherzando in G major.

Allegretto Scherzando SECOND CONCERTO--ERNEST S. WILLIAMS (1ST MOVEMENT)

mf 44 45

The development section begins with transitional material of nine bars, which modulates back into the tonic key of E♭ major. The principal subject is presented almost as originally stated. However, following an eight measure link, the first half of the second subject appears in the key of E♭ minor.

Allegretto SECOND CONCERTO--ERNEST S. WILLIAMS (1ST MOVEMENT)

87 88

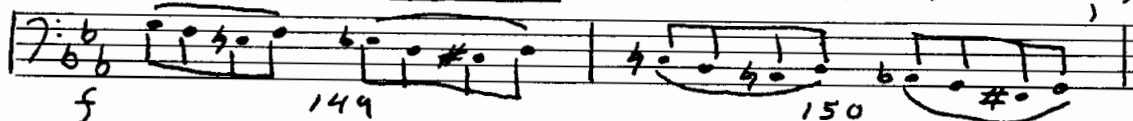
At measure 98, an eleven measure link leads to an extensive development of the scherzando, which the author has interpreted as being the responding statement of the secondary subject. This pattern is worked for 20 measures, in the key of Eb major, using the rhythmic figure of the secondary response. It is further elaborated with sequential sixteenth note runs, such as found starting in measure 123.

SECOND CONCERTO-- ERNEST S. WILLIAMS (1ST MOVEMENT)



The recapitulation follows an eight measure transition back into the tonic Eb major. It restates the principal subject but does not follow with the second subject. Instead, a coda begins on measure 149 (*piu mosso*) with a series of sequential runs and a restatement of the primary motive in measure 160 to the end.

Piu mosso SECOND CONCERTO-- ERNEST S. WILLIAMS (1ST MOVEMENT)

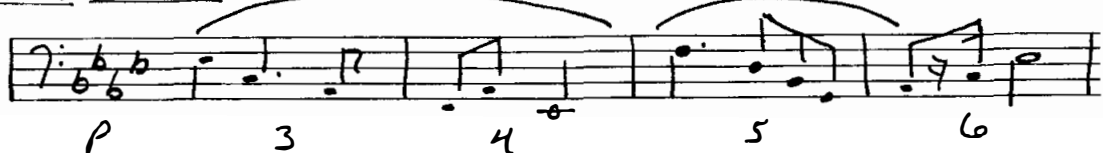


SECOND CONCERTO-- ERNEST S. WILLIAMS (1ST MOVEMENT)



The second movement is the contrasting section of the concerto. The tempo is adagio, and the musical line is very lyrical in style. The tonality lies in the key of Ab major, for the first 17 measures, at which time, a four bar modulating link leads into the key of F minor.

SECOND CONCERTO -- ERNEST S. WILLIAMS (2ND MOVEMENT)



There is a definite outline of ternary song-form (A B A²). A cadenza appears before the recurrence of the A section.

The mood changes, as the B section opens, giving way to a forward moving agitated style.

Agitato SECOND CONCERTO -- ERNEST S. WILLIAMS (2ND MOVEMENT)



(19)

The major difficulty lies in the performer's ability to maintain breath control. Attention must be given to the long sustained legato line. Dynamic contrast and phrase sensitivity lends themselves to the musical expression of the movement.

The tuba plays in its lowest register at measure 52. Care must be given to the embouchure in order to produce accurate pitches. As the soloist moves downward, he must drop his jaw to allow the lips to vibrate freely and at the slow velocity needed.

SECOND CONCERTO -- ERNEST S.
WILLIAMS (2ND MOVEMENT)

52



The third movement is a rondo (A B A² C A³ B² A⁴) in the key of E \flat major. The rondo section is probably the most technically difficult portion in the recital. It is written in 6/8 time with sixteenth notes occurring throughout. The author suggests practicing six beats to the measure in the beginning stages until the rhythmic patterns are "under the fingers".

The following rhythmic pattern is the most important figure used in the principal subject.



An example of triplet sixteenths can be found in measure 13.



Thirty-second note runs are also used, such as found in measures 16 and 17.

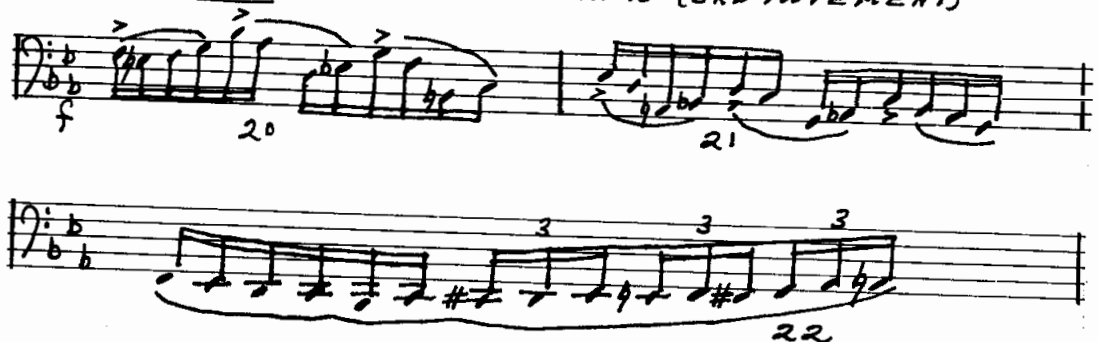
SECOND CONCERTO--ERNEST S. WILLIAMS (3RD MOVEMENT)



Unfortunately, there is no short cut to perfection. Only continued practice, at slow tempos, can result in clean and accurate manipulation of the rapidly moving passages.

Measures 20 through 22 must be carefully executed to bring out the desired off-beat accents.

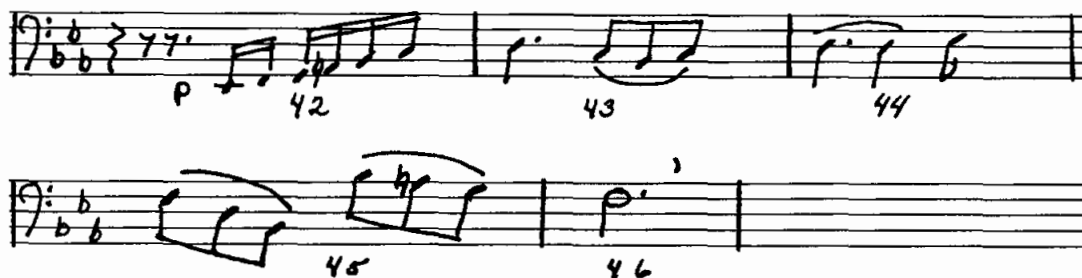
SECOND CONCERTO--ERNEST S. WILLIAMS (3RD MOVEMENT)



The principal subject begins immediately and continues thirty measures. The style is light and delicate, and the marking is allegro.

A twelve measure transition leads into the first episode. This section consists of the most tuneful material of the movement. It is presented in a singing style and in the key of Bb major.

SECOND CONCERTO -- ERNEST S. WILLIAMS (3RD MOVEMENT)



After thirteen measures of transitional material, the tuba returns (measure 81), via four sixteenth note runs, into the restatement of the principal subject (A¹) in the original key of Bb major.

An eight bar transition leads into the second episode (C), which starts on measure 121. This section is marked leggiero, in the style of a rapidly

moving bugle obligato. The underlying tonality is in the key of Ab major.



Following thirteen measures of transitional material, the principal subject returns in almost the exact form previously stated in the A² section.

Measure 183 finds the B section returning in the key of Db major. The episode modulates back into the principal theme (A⁴), which begins on measure 202.


A presto section begins on measure 208. It serves as a coda and brings the piece to a close with a series of chromatic sixteenth note runs.

Williams has presented the concerto in a very interesting and moving style. The thematic material is very expressive and musical. The technical aspects of the piece exploit the agility of the

(24)

instrument to its fullest. The author has found that the Williams Second Concerto is very demanding and challenging.

Presto



SECOND CONCERTO-ERNEST S. WILLIAMS ²⁸⁸dim. (3RD MOVEMENT) 209

Melody, Theme and Variations -- Fred Geib

Information on the life of Fred Geib is not readily available. However, it is known that he played tuba for the Philadelphia Orchestra and the New York Philharmonic during the early 1900's. Geib's Melody, Theme and Variations was his ninth composition.

Geib opens the piece with a four measure piano introduction, which establishes the key of Ab major, and sets the mood for the theme that follows. The theme begins in a relatively slow (*Lento ma non troppo*) and lyrical passage, 32 measures in length. The opening sentence is eight measures, followed by 12 bars in response. The last 12 measures are repeated. The composer uses a dotted quarter, followed by three eighths, as the basic figure in the thematic material.

Theme MELODY, THEME AND VARIATIONS -- FRED GEIB

4 5 1 6 1 7 8

The second section (Variation I) makes extended use of sixteenth note runs, which serve to ornament the melodic movement. The accompaniment is quite simple and stays within the tonality of Ab major.

MELODY, THEME AND VARIATIONS-- FRED GEIB (VARIATION I)
 29 30

Handwritten musical score for Variation I, measures 29 and 30. Measure 29 is marked 'f' and 'allegro'. The melody is in Ab major (three flats) and features sixteenth-note runs. The accompaniment is simple, staying within the tonality.

The general characteristics of the first variation show a change in mood, from a slow lente to a very light and delicate staccato. Geib exploits the use of accented passing tones and chromaticism throughout the variation.

MELODY, THEME AND VARIATIONS-- FRED GEIB (VARIATION I)

Handwritten musical score for Variation I, measures 35, 36, 37, 38, and 39. The melody continues with sixteenth-note runs and accented passing tones. The accompaniment remains simple.

The soloist must be cautious to hear the melodic flow. The tongue should be kept light. The phrase and breath points are clearly outlined by the use of rests. It is essential that the fingers be curved, touching the valve buttons throughout the fast moving passages, or the end result will be sluggish.

A short four bar transition introduces the second variation. The major device used here is a triplet ornamentation. The accompaniment is basically the same simple chordal movement established in the first variation. The melodic flow and the underlying tonality remain unchanged. The natural phrase and breath points of the first variation are also found in the second variation.

Moderato

MELODY, THEME AND VARIATIONS -- FRED GEIG (VARIATION II)

52 53

A short four bar transition leads into the next section. Variation III is much like the first variation in that sixteenth note runs are used to ornament the melodic line. However, Geib moves in contrary motion to the direction established in Variation I. Emphasis is still placed upon accented passing tones, but the chromatic runs encountered in Variation I are not prominent. The melodic flow seems to follow the outline of the Ab major scale rather than moving chromatically. Fingering falls into place much more easily in this variation than in the first.

Allegro moderato MELODY, THEME AND VARIATIONS--FRED GEIB
(VARIATION III)



Variation IV indicates the style of a stately Polish dance. Here, the melodic line becomes more interesting and musical. Sixteenth note runs, dotted eighth and sixteenth notes, as well as wide interval skips, are utilized as interest in the melodic line. Again, the piano accompaniment is simple. It generally follows the basic pattern established in the previous variations.

Alla Polacca MELODY, THEME AND VARIATIONS--FRED GEIS
(VARIATION IV)

Handwritten musical score for Variation IV of "Alla Polacca" by Fred Geis. The score is written on three staves. The top staff is the melody, starting with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a forte 'f' dynamic. The middle staff is the piano accompaniment, starting with a bass clef and the same key signature. The bottom staff is a continuation of the piano accompaniment. The score is divided into two measures, labeled 98 and 99 at the bottom. Measure 98 contains the first two staves, and measure 99 contains the third staff.

The performer's biggest difficulty is performance of the wide intervals. He must attune his mind's ear, as well as adjust his embouchure, to control the fast moving passages.

MELODY, THEME AND VARIATIONS-- FRED GEIB (VARIATION IV)

105 106

A short four bar transition leads into the fifth and final variation. Basically, the ornamentation of the fifth variation is worked out in the same manner as the first. However, the change of time, from 3/4 to 2/4, is the greatest difference.

The use of sixteenth note runs, built on the Ab major scale, is the chief device used. Wide interval skips occur often, as was found in Variation IV. However, the chromaticism of the first variation does not follow suit. The accompaniment plays more of a supporting role in this variation. It is much more interesting. The right hand follows more of a melodic pattern rather than rhythmic off beat as was the case in previous variations. The left hand moves by octave eighth notes, which solidifies the rhythm to a much greater extent.

Allegro moderato MELODY, THEME AND VARIATIONS -- FRED BEIB
(VARIATION V)

f *a Tempo*

121 122

A short melodic codetta brings the piece to a close.

MELODY, THEME AND VARIATIONS-- FRED BEIB (CODETTA)



Generally speaking, continuity is maintained throughout the composition. Each variation has a four bar introduction. Each is equal in length. The phrasing and breathing points are similar. The piano maintains the same simple chordal movement; except, in the last variation, it plays more of a supporting role. The use of sixteenth note runs to ornament the melodic line is evident in each variation. Each variation ends in the same manner. Each ending makes use of a cut and phona-tion stop before the tonic low Ab.

The author feels that the Gaib Melody, Theme and Variations does not have tremendous musical appeal; however, the piece does show off the technical ability of the soloist, and it does make an interesting contrast to the more sophisticated selections presented in the recital.

Excerpts From Concerto No. 4, Op. 65

Georg Eduard Goltermann-Bell

Not much information is readily available on the life of Georg Eduard Goltermann. The International Cyclopedia of Music and Musicians states that he was born in Hanover, Germany on August 19, 1824, and died in Frankfort on December 29, 1898.

In 1850-52, Goltermann made tours as a concert cellist. It is recorded that in 1851 a symphony of his was played at Leipzig. In 1852, he was appointed musical director at Wurzburg. By 1853, he became second Kapellminister at the Stadt Theater in Frankfort. He became the first director in 1874. Goltermann celebrated his 25th anniversary as conductor there on May 1, 1878.

Goltermann has written a number of works, but he is noted primarily for his cello concertos.⁶

⁶Eric Blom, Groves Dictionary of Music and Musicians, (St. Martins Press Inc., 1954), 704.

William Bell, eminent tube soloist, has taken excerpts from Goltermann's Concerto No. 4, Opus 65 and arranged it for tuba and piano.

Born in Fairfield, Iowa, Bell began playing the tuba at the age of eight. His first successes were at the summer park concerts given in his home town. By the time he was fifteen, he had graduated to the ranks of playing with a band on the Chautauqua circuit. Later, he played with the Bachman Band and the Sousa Band. In 1937, he came to New York to play under Toscanini, and since that time, has appeared with most of the major orchestras on radio and television.⁷

He has been a member of the Cincinnati Symphony Orchestra, the NBC Symphony, and the New York Philharmonic. He has taught at the Juilliard School of Music, the Manhattan School of Music, and Teachers College of Columbia University. Currently, he is teaching in the School of Music at Indiana University.

⁷Golden Crest Records, Inc., Bill Bell
and His Tuba.

William Bell did not attempt to make use of the entire Coltermann concerto in its original form. He has arranged excerpts from the original work, making it difficult to analyze complete movement forms. However, the work is presented in three distinct sections. There are also evidences of an accompanied cadenza and a coda.

The piano opens the first section with a sixteen bar introduction, which presents the inherent ideas of the thematic material to follow and sets the mood. The tuba begins on an arpeggiated diminished seventh chord, which leads by way of a four measure opening statement into the lyric theme in the key of F major. The theme is divided into two parts, the first eight measures serving as the announcing statement, and the following fourteen measures as the response. The soloist's main concern is to keep the thematic material flowing and musically expressive. The sixteenth note runs should be played delicately and with a light touch. (See example on page 37.)

Solo

EXCERPTS FROM CONCERTO NO. 4, OP. 46 --
 GEORGE EDWARD COLTERMANN-BELL

mf a piacere

a tempo 17 18 19 20

f energico

21 22 23 24

The piano plays a 21 measure transitional passage, which leads into the second section. The performer should maintain a light and jovial style. Again, the

emphasis should be on a light and delicate touch.

The form is basically ternary (A B A¹).

The introduction presents a rhythmic figure in four short two bar phrases.

EXCERPTS FROM CONCERTO NO. 4, OP. 65 -- GEORG EDUARD
GOLTERMANN-BELL

The (A) section consists of five four bar phrases using the rhythmic figure established in the introduction. The underlying tonality remains in the key of F major. The fifth four bar phrase is a form of cadential extension, since it repeats exactly the previous measure.

(See example on page 39.)

(39)

EXCERPTS FROM CONCERTO NO. 4, OP. 65 -- GEORG EDUARD
COLTERMANN-BELL

Handwritten musical score for Concerto No. 4, Op. 65 by Georg Edward Coltermann-Bell. The score is written on three systems of staves. Each system consists of a top staff (likely Treble Clef) and a bottom staff (likely Bass Clef). The key signature is one flat (B-flat) and the time signature is 4/4. The first system shows measures 84 through 87. The second system shows measures 88 through 91. The notation includes various note values, rests, and slurs. The handwriting is somewhat informal, with some corrections and markings.

The digression is similar to the opening A section, except that it centers around the key of C minor. The rhythmic figure introduced previously continues to be the basic motive. The third section

(40)

(A²) is a recurrence of the opening statement.

Two forms of cadential extension bring the section to a close.

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mf cresc. f cresc.

120 121 122 123 124 125

ff

126 127 128 129 130 131

A 25 measure transitional passage is played by the piano following the second section. The tube comes in on measure 155 with a descending triplet pattern, which the author interprets as an accompanied cadenza. The piano accompaniment makes use of sustained chords throughout. This pattern continues to measure 171 where the tonic F major is sounded.

Solo

EXERPTS FROM CONCERTO NO. 4, OP. 46 -- GOLTHERMAN-BELL

155 156 157 158

A short four bar transition leads to the third and final section of the solo. At this point, the thematic material becomes more melodic and expressive.

The mood marking is *molto grazioso ed affettuoso*, which means with much emotion and feeling.

Essentially, the third section is worked out by using an eight measure motive. No digression is evident, however, and a coda begins on measure 219, which brings the piece to a close.

molto grazioso ed affettuoso EXCERPTS FROM CONCERTO NO. 4, OP. 65--
GEORG EDWARD GOLTERMANN-BELL



(43)

The Goitermann concerto is quite musically satisfying. The principal theme is lyrical and interesting. The light and delicate contrasting sections add much to the total effect. Bell has done a fine job in adapting this piece for tuba.

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